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FESTIVAL



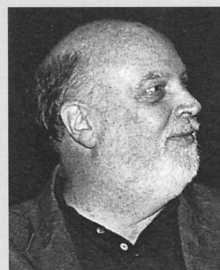
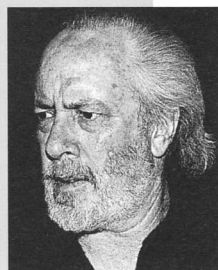
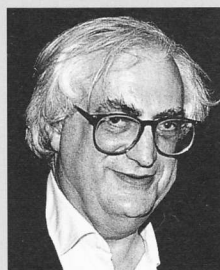
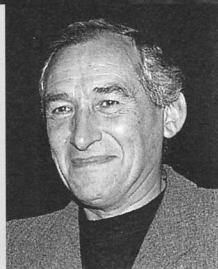
Some faces from past festivals.

Above, (left to right): Annie Miller, Tonie Marshall and Claude Miller at the opening night screening of Marshall's "Venus Beauty Institute" in 2000.

Above, middle: Actors Vincent Perez and Mira Sorvino.

Above, far right: The MPA's Jack Valenti, flanked by directors Claire Denis and Sandrine Veysset.

Right, (clockwise from upper left): Directors John Frankenheimer, Alain Corneau, Robert Wise, Bertrand Tavernier, Bruno Dumont, the late Paul Bartel, Robert Towne, and actress Ornella Muti.



In May 1996 a French-American cultural agreement was signed by France's Society of Authors, Composers and Editors of Music (SACEM), the Directors Guild of America (DGA), the Motion Picture Association (MPA), and the Writers Guild of America (WGA). This agreement was designed to promote a livelier dialogue between the filmmaking communities of the two nations.

From that agreement was born "City of Lights, City of Angels: A Week of New French Films," now celebrating its fifth year in Los Angeles. This popular film festival has thrived under the auspices of the French organization L'ARP (Auteurs, Realisateurs, Producteurs), Film and Television Office-French Consulate of Los Angeles, Unifrance and the guilds and organizations mentioned earlier. The UCLA Film and Television Archive has the prominent role of curating the festival.

France continues to produce one of the richest national cinemas in the world. "City of Lights, City of Angels" is designed to appeal to the Francophile in the movie-going Angeleno, with its backdrop of locales from Paris to the provinces and beyond, with its engaging mix of films ranging from animated stories to classic love triangles, costume dramas and police thrillers. The films are balanced between work from well-established directors to directors who are building their international reputations and relative newcomers to the scene. Each year the directors and key creative collaborators are on hand to talk about their films. There's no guarantee, but the "City of Lights, City of Angels" festival sometimes launches a U.S. release or provides the showcase for a certain title to get a U.S. distribution deal.

Photography by Barry Benjamin Frankel.



LETTER FROM THE DIRECTOR

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Bertrand Tavernier has brought several films to the festival — the gritty World War I drama “Captain Conan” (1996) and the North American premiere of “It All Starts Today” (1999). Philippe de Broca’s “En Garde” (1997), a swashbuckling Vincent Perez vehicle, also had its U.S. premiere at the festival. Another legendary name at “City of Lights, City of Angels” was Claude Lelouche, with “Men, Women: User’s Manual” in 1997. Claire Denis has been a repeat guest at “City of Lights, City of Angels,” appearing with the West Coast premiere of “Beau Travail” (1999) and “Nenette and Boni” (1996).

In 2001, the fifth annual installment of the festival presents top filmmakers working with a varied array of actors. On April 10, the master farceur Francis Veber presents the L.A. premiere of **“The Closet”** (2001) starring Daniel Auteuil and Gerard Depardieu. April 11 is the L.A. premiere of the dark comedy **“Petite Cherie”** (2000) directed by Anne Villaceque. The West Coast premiere of **“The Town Is Quiet”** (2000), by Robert Guediguian and his ensemble of Marseilles actors, takes place on April 12. **“Nightcap”** (2000) brings Claude Chabrol and Isabelle Huppert together (for the sixth time) in a suspenseful pairing and a U.S. premiere on April 13. And the final day of the festival has something for everyone — the matinee of inspired animation in **“Princes and Princesses”** (2000) by Michel Ocelot and the splendid period piece **“Esther Kahn”** (2000) directed by Arnaud Desplechin, scheduled to appear with his star Summer Phoenix.

All screenings in the “City of Lights, City of Angels” festival are held at the Directors Guild Theater.

Notice something new about this newsletter? It might be the Archive’s new logo. Created by designer Howard Lim of HOW Studios, the **logo** is key to an ongoing process of developing a new look for the Archive — from business cards and stationery to a redesigned Website.

Look for our new Website this summer. It can be found at www@cinema.ucla.edu. Here are some highlights:

- Richer information on our public screenings — current and future schedules, ticketing and theater location information, documentation on past programs;
- Lists of films and television programs preserved during the past two decades;
- Partial catalog of Hearst Metrotone Newsreel footage available for licensing from the Archive’s Commercial Services division;
- Clear instructions on how to access information about our collections, both online and by appointment at the Archive Research and Study Center;
- Links to other cinema research resources at UCLA, in Los Angeles and elsewhere;
- Giving opportunities for individuals and businesses;
- Plus, our highly regarded cataloging manual will be available for the first time to other catalogers.

We are most appreciative for the grants we have received recently, covering all aspects of our work (see pages 8-9).

We also want to thank all of you who renewed your commitment to the Archive by supporting the Archive Council. (See page 7 for a list of current members.) Giving to the Archive Council this year exceeds \$100,000, with over half being unrestricted funds that are essential to our operations, and the rest allotted to specific projects. Both are appreciated beyond measure. If you would like to know more about Archive Council membership, please call Cornelia Emerson at 310-206-1477.

Finally, we are saddened to report the death of two Archive supporters, Stanley Kramer and Ted Mann. (See pages 12-13.) Both believed that our cinematic heritage was meant to be conserved and shared. We will miss them.

Timothy Kittleson
Director



BITTER-SWEET MEMORIES: IRANIAN CINEMA AT UCLA

By Jonathan Friedlander

Assistant Director,
Center for Near Eastern Studies

I fell in love with Iranian cinema at first sight. It was the film "Nar 'O Nay" (literally, the pomegranate and the reed flute — those icons of Persian culture) that touched me deeply with its visual lyricism and contemplative outlook on life. Directed by Sa'id Ebrahimifar, "Nar 'O Nay" was part of the first series of Iranian films shown in the United States following the Islamic revolution that toppled the Pahlavi monarchy. Organized by the UCLA Film and Television Archive in association with the Center for Near Eastern Studies, and curated by Hamid Naficy (a distinguished UCLA alumnus, currently teaching at Rice University), **"A Decade of Iranian Cinema 1980-1990"** was a controversial series. It both enraged and engaged viewers — many from the Iranian émigré community in Los Angeles — in heated debate over the nature of Iranian-American relations and Iranian identity in the Diaspora. This pioneering program brought to public awareness the riches of Iranian cinema, its directors (with appearances by Dariush Mehrjui and Abbas Kiarostami), its hallmark traditions and artistic conventions.

In the decade since the 1990 premiere of Iranian cinema in the United States, the UCLA Film and Television Archive has organized numerous programs featuring the latest and best from Iran. "Recent Iranian Cinema," shown in 1996, underscored the country's transforming narrative tradition and highlighted the cinematic expressions of women direc-

Above: *Daughters of the Sun* (Mariam Shahriar, 2000).

tors, including "The Blue Veiled" by Rakhshan Bani-Etemad, who later paid a visit to UCLA for the screening of her most recent work, "The May Lady." A 1997 film retrospective entitled **"Mohsen Makhmalbaf and a Cinema of Questions"** paid homage to this post-revolutionary Iranian director. In 1999 a retrospective program entitled **"Dariush Mehrjui: Trapeze Without a Net"** featured the works of this UCLA alumnus whose films have been banned under both the Shah and the Islamic Republic. "New Iranian Films, Rediscoveries and the Diaspora" screened in 2000.

"Travelers: New Iranian Cinema" is the latest collaboration between the Archive and the Center, mirroring our shared interest in exploring "what it means to be Iranian today." "Christine," directed by Mohamed Jafari, portrays the hybrid identity of Iranians living in the West, and the notion of return — two themes explored in depth by ongoing research at the Center for Near Eastern Studies.

Since its debut in Los Angeles more than a decade ago, Iranian cinema has become a regular feature at numerous venues around town. What makes UCLA's presentations unique is their thematic approach, which has provided a unifying vision to clusters of important films that are not necessarily driven by U.S. market forces. UCLA has introduced many of Iran's new generation of directors to the American public. I am eager to see more.

MUSICALS: A SYMPOSIUM By Cornelia Emerson

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On October 28, as part of its yearlong celebration of the musical, the Archive organized an international symposium on the subject. It was co-sponsored by the UCLA Center for Intercultural Performance and the Department of World Arts and Cultures.

The Archive's Head of Research and Study **Steven Ricci** made the introductions and pointed out that the cross-cultural aspects of musicals have never before generated much scholarly attention.

The symposium moderator was **Jan-Christopher Horak** (Germany/ U.S.), the founding director of Universal Studios, Archives and Collections, as well as a former director of the Munich Filmmuseum and the Film Department of George Eastman House. Other speakers included the novelist and poet Priya Sarukkai Chabria from India; the Russian film scholar Maya Turovskaya; Gyula Gazdag, a Hungarian film director who teaches at UCLA; and Robert Daudelin, director of the Cinematheque Quebecoise.

Priya Sarukkai Chabria painted a fascinating picture of the role of music in India. Musicals in India are not seen as a separate genre; music permeates every film, and every film has myriad songs for every occasion and mood. Film song is explicitly a hybrid mode, often elaborately staged, shown in close up, rapidly cutting on the beat, but ultimately based on Indian classical elements.

Robert Daudelin, director of Montreal's Cinematheque Quebecoise and three-time president of FIAF (Federation Internationale des Archives de Film), showed a number of entertaining clips from musical films made in Quebec in French during the post-war period.

Maya Turovskaya, a senior researcher at the Institute for Film Studies and the Institute for Cultural Research in Moscow, is a film and theater critic specializing in Soviet musical comedies of the Stalinist pe-



riod. Soviet film production was monopolized by the state, so thematic interest in the working class and heroic construction works dominated everything. Normally, genre was of little

importance, and few Soviet films are even known by the name of the director. Yet Turovskaya's talk focused on the two musical directors — Grigori Alexandrov and Ivan Pyriev — who were highlighted in UCLA's musicals series.

Gyula Gazdag, the iconoclastic director who now teaches in UCLA's Department of Film and Television, spoke about his memories of growing up in Hungary, where inspiration was drawn from the Viennese opera of the nineteenth century. This romantic opera form followed a strict three-act structure of love, loss and resolution. Originally created to flatter the rising middle class, in the twentieth century this cliché lost all social content and became a nostalgic remembrance of good old times. Then the Communists took the cliché and made it highly ideological again. Thus the escapist romantic drama becomes a powerful tool in hands of Communist ideology. Gazdag's own "Singing on a Treadmill" takes the experiment one step further, turning satire into a powerful tool against ideology.

The **Trust for Mutual Understanding**, which supports exchanges of artists and scholars among the United States, Russia and Eastern Europe, provided partial funding for the symposium. The Doubletree Hotel provided rooms for the participants at a reduced rate.



Above: The Archive's Head of Research and Study, Steven Ricci.

A little soft shoe before the symposium. Left to right, the participants were: Priya Sarukkai Chabria, Robert Daudelin, Maya Turovskaya, Gyula Gazdag and Jan-Christopher Horak.

NEW CHINESE CINEMA

Starting in the early 1980s, the UCLA Film and Television Archive was at the forefront of introducing the controversial work of the so-called "Fifth Generation" directors from the People's Republic of China to viewers in the United States. This group, including such now-familiar names as Chen Kaige ("Farewell My Concubine"), Zhang Yimou ("Raise the Red Lantern," "Shanghai Triad") and Tian Zhuangzhuang ("The Blue Kite") were largely preoccupied with China's rural past and the trauma of the Cultural Revolution. In contrast, the crash conversion to a market economy in the decade since Tiananmen Square has brought a massive wave of people moving from the country to the cities, and a "Sixth Generation" of filmmakers has emerged on the scene to chronicle the human dimensions of this movement.

From December 2-December 10, the Archive presented "New Chinese Cinema: Tales of Urban Delight, Alienation and the Margins," curated by Bérénice Reynaud (author of "Nouvelles Chines, nouveaux cinémas" and a faculty member at the California Institute of the Arts). Many of these new films take on subjects like social dislocation and distress, the cruder forms of capitalism, crime and prostitution — and they are linked by a kind of quasi-documentary style. A few are produced through studios, with official permits; but many more are shot independently, on shoestring budgets, without official sanctions. Many have been banned in China, and find their primary audiences in international film festivals.

The Archive is grateful to the Edna and Yu-Shan Han Charitable Foundation, Dr. and Mrs. Robert Sung and La Pizzaria for their support of this program.

DGA, AMPTP, UCLA PARTNER FOR FILM CONSERVATION

The Directors Guild of America (DGA) and the Alliance of Motion Picture and Television Producers (AMPTP) have signed an agreement to create a West Coast-based Conservation Collection of new, mint-condition prints of feature films made under DGA agreements, to be housed at the UCLA Film and Television Archive. The collection will consist of feature film projects dating from November 1, 2000.

The Conservation Collection's main objective is to conserve prints so that they can be used as masters should a film's original production elements no longer survive in good condition. Many well-known films survive today only because prints remained after the original negatives had been damaged or lost. The Conservation Collection will also be tapped, on a very limited basis, for non-commercial, select screenings.

The impetus for the collection grew out of the realization that, while many studios are taking steps to ensure that original film and television elements are preserved for both their artistic and future asset value, an industry-wide approach was necessary in a rapidly changing business climate in which companies and their libraries are bought and sold. The Conservation Collection will serve as a backup for the cinematic heritage of the twenty-first century; even though original elements might be lost in the midst of corporate reorganizations, they would also be permanently held at UCLA.

Filmmaker Martin Scorsese, a member of the DGA President's Committee on Film Preservation, summed up, "In conjunction with successful preservation programs already in place at the studios and archives, the new DGA-Motion Picture Industry Conservation Collection provides a much-needed safety net by ensuring that pristine prints exist for every single film produced."

Writer-producer Jin Yan has the distinction of being one of the founding independent "Sixth Generation" filmmakers. Her film "Postman" premiered at UCLA in 1995. This year she attended the screening of "Scenery," and is shown here with curator Bérénice Reynaud.



Photo by Barry Benjamin Frankel.

THE ARCHIVE COUNCIL

is the UCLA Film and Television Archive's annual support group. The Council takes a leadership position with the University in supporting the Archive's commitment to:

- Building a broadly representative collection of motion pictures and broadcast programming.
- Rescuing our endangered moving image heritage through film and television preservation and restoration.
- Advancing public understanding and appreciation of moving image media through screenings in Los Angeles and around the world.
- Supporting scholarly research, media production and publication.

ANNUAL MEMBERSHIP

in the Archive Council is at the following levels:

Preservation Circle
\$20,000 or more

Benefactor
\$5,000

Sponsor
\$2,500

Patron
\$1,000

The Archive Council welcomes your support and cordially invites you to become a member. For further information, please call or write to:

THE ARCHIVE COUNCIL
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CALIFORNIA ARTS COUNCIL

The California Arts Council has awarded the Archive a grant of \$37,403 to fund public programming in 2000-01. This support makes possible the presentation of international programs such as "New Chinese Cinema," "Contemporary Latin American Cinema," "Back in the USSR: Soviet Cinema of the 1960s, the final installments of "Gotta Sing, Gotta Dance: Musicals from Around the World" and "Kids' Flicks."

ANONYMOUS DONATION BENEFITS "KIDS' FLICKS"

"Kids' Flicks," the Archive's popular Sunday matinee series for children, has received an anonymous donation from a performer at UCLA's Performing Arts series. The \$12,000 donation will sustain the children's series for a year.

DROWN FOUNDATION

The Joseph Drown Foundation has announced a grant of \$25,000, which will provide discretionary funding to preserve a variety of clips and complete newsreels from the Archive's Hearst-Metrotone News collection. Last year's funding preserved footage ranging from 1913 to 1951, including a rare and fascinating clip of Laurel and Hardy from 1932.

THE FILM FOUNDATION

Martin Scorsese's Film Foundation has made a donation of \$200,000 to support the film preservation work being done at the UCLA Film and Television Archive. The majority of these funds came from donor Robert B. Sturm, whose generosity will support three current restoration projects at the Archive — "The Barefoot Contessa" (Joseph L. Mankiewicz, 1954), "Fair Wind to Java" (Joseph Kane, 1953) and "The Night of the Hunter" (Charles Laughton, 1955), including rare outtakes from the final film. Other funding for The Film Foundation's donation came from American Movie Classics, the Hollywood Foreign Press Association, the Simons Foundation, the Directors Guild of America, and the "Night of 100 Stars" Oscar night event.

A BIOGRAPHY CAPTURED ON FILM

"Captured on Film: The True Story of Marion Davies," profiling the witty comedienne who is remembered today for her extended liaison with William Randolph Hearst, is the latest in a series of Hollywood biographies financed in part by Hugh M. Hefner. The co-producer on the projects is Turner Classic Movies. Because of Hefner's generosity, the Archive will receive future revenues from the distribution of these documentaries. The Marion Davies biography debuted at a screening at the Los Angeles County Museum of Art on January 19 and was seen by a wider audience on Turner Classic Movies on February 14.



Marion Davies.



Janet Gaynor in *"Tess of the Storm Country"* (Alfred Santell, 1932).

MAYER FOUNDATION GRANTS

The Louis B. Mayer Foundation has made two recent awards to the Archive. The first is an equipment grant for \$17,642 to purchase two Betacam SP editing recorders. The second \$26,321 award is to preserve Victor Fleming's *"The Farmer Takes a Wife,"* a 1935 drama set against the early days of the Erie Canal, starring Janet Gaynor and Henry Fonda. Earlier Janet Gaynor films preserved by the Archive with support from the Mayer Foundation are *"The First Year"* (Frank Craven, 1932), *"Servants' Entrance"* (Frank Lloyd, 1934) and *"Tess of the Storm Country"* (Alfred Santell, 1932).

DUAL AWARDS FROM MYRA REINHARD FAMILY FOUNDATION

Archive friend Myra Reinhard has recently established the Myra Reinhard Family Foundation, and the Archive was the recipient of two grants in its first funding cycle. The first award of \$41,675 is to complete preservation of four films written or directed by Dorothy Arzner (1897-1979), Hollywood's only important woman director during the first twenty years of the sound era and the first woman member of the Directors Guild of America. This award matches the \$60,000 in NEA funds allocated to these films, *"The Red Kimona"* (Walter Lang, 1925), *"Anybody's Woman"* (1930), *"Honor Among Lovers"* (1931) and *"Merrily We Go to Hell"* (1932). A second award of \$39,859 will fund an additional cataloger to tackle the cataloging backlog during 2001.

GETTY GRANT PROGRAM

The Getty Grant Program has made a \$13,000 award to support the full cataloging of titles in the Sundance Collection at UCLA — with complete subject information, subject and genre headings. This special collection, created in collaboration with the Sundance Institute through a grant from the Ahmanson Foundation, includes the some of the most dynamic independent films being created today.

AMIA CONFERENCE IN LOS ANGELES

By Sally Hubbard

10

The 10th Annual Conference of the Association of Moving Image Archivists (AMIA) was held in Los Angeles from November 13-18, 2000. The conference, in which several members of the UCLA Film and Television Archive staff played a leading role, may be seen as a coming of age for both the Association and the wider field of moving image archiving, actively engaging in the most urgent issues in the field of cultural heritage and preservation.

Perhaps the most telling indication is the increasing importance of training and education in the field. As with previous AMIA conferences, Basic and Intermediate Training Workshops were offered before the main conference began. This year, however, the UCLA Film and Television Archive and the AMIA Education Committee co-organized a pre-conference symposium, "The Future of Moving Image Archival Training and Education: New Models and Partnerships," which brought together educational experts from around the world to compare notes and visions on moving image archival education. The wide-ranging discussions were guided by the Archive's **Steven Ricci**, Head of Research and Study and one of the primary advocates of the Moving Image Archive Studies graduate degree program currently being established at UCLA. This degree, a collaboration between the Archive and the Departments of Film and Television and Information Studies, will be the first of its kind to be offered anywhere in the United States.

Symposium participants included David Cleveland from the U.K.-based East Anglian Film Archive, which has offered an M.A. in film archiving in partnership with the University of East Anglia for several years; Ray Edmondson of ScreenSound Australia, the National Screen and Sound Archive, which offers an Internet-based graduate certificate in Audiovisual Management in collaboration with partner universities; and Paolo Cherchi Usai of George Eastman House, home of the L. Jeffrey Selznick School of Film Preservation, which offers a certificate in film preservation.

Sally Hubbard, Archive New Media Coordinator, demonstrated a prototype online encyclopedia of curricular resources for moving image archive studies (see page 11) at this symposium.

The Archive was also well represented at the AMIA Education Committee session on Education and Training,

on which Curator **Eddie Richmond** (former chair of the Committee) and **Rita Belda**, Assistant Film Preservationist, served as panelists. The session focused on the role of the Education Committee in the continuing development of education and training within AMIA, specifically as related to meeting the training needs identified in and through "Television and Video Preservation 1997," the National Plan Task Force, the AMIA Education Survey and goals of the Association. Belda also coordinated the Conference Mentoring Breakfast, which paired 66 archival novices with more experienced archivists to ensure that the knowledge of the profession is passed on to the next generation.

Topics discussed during the conference included virtually every possible aspect of moving image archiving, including technical aspects of preservation, format transition, copyright, archival management and grant writing, among others. AMIA's many Interest Groups and Committees also met during the conference. Cataloger **Jane Johnson** is chair of the prolific Cataloging and Documentation Committee, which held two meetings at the conference. New Media Coordinator Sally Hubbard is chair of the Publications Committee, which has recently launched both a new Website and a new journal. Film Preservationist **Ross Lipman** served as co-chair of two sessions dealing with small-gauge preservation. Lipman also represented the Archive at Archival Screenings Night, introducing a 1927 excerpt from the "Pennant-Winning Battery of Song-land," part of the Third Vitaphone Program. The clip features the duo Van and Schenck singing the diverting "She Knows her Onions."

The AMIA conference represents the foremost opportunity for film, television and video archivists from both the non-profit and corporate world to gather together and share ideas and concerns. Because of this central role, many Archive staff attend AMIA in addition to those serving as chair or panelist on any sessions. Attendees in 2000 included Director Timothy Kittleson, Assistant Administrative Coordinator Ronda Burrell, Television Archivist Dan Einstein, Collection Services Manager Rosa Gaiarsa, Senior Motion Picture Archivist Charles Hopkins, Motion Picture Archivist Rob Stone and Cataloging Supervisor Martha Yee.

THE ANDY WARHOL COLLECTION

By Todd Wiener

11

The Museum of Modern Art in New York, with support from the Andy Warhol Foundation for the Visual Arts and UCLA, had preserved the entire collection of Andy Warhol's early art films. At the same time, the Andy Warhol Foundation agreed to donate one preserved 16mm release print of each film to the collection at UCLA. The Archive has received non-exclusive rights to exhibit the prints on the UCLA campus, which includes unlimited classroom screenings. These prints are also available to be lent to the Museum of Contemporary Art in Los Angeles for use on its premises. Lastly, the Foundation wished that the films be accessible to all scholars and other appropriately qualified individuals for private screenings.

Between 1963 and 1968, Andy Warhol created films that challenged almost every aspect of traditional filmmaking.

Sometimes he would just point his camera at a subject and let the film run until the magazine ran out (his "Sleep" is six hours of a man sleeping). At other times the filmmaker wasn't even present when the film was made. His radical ideas redefined traditional plot, camera movement, editing and even the audience's tolerance of time (Warhol's "Empire" is 24 hours of long shots of the Empire State Building). Some of the famous titles in this collection include "Sleep" (1963), "Blow Job" (1963), "The Life of Juanita Castro" (1965), "The Velvet Underground and Nico" (1966), "The Chelsea Girls" (1967), "The Nude Restaurant" (1967), "Lonesome Cowboys" (1968) and the monumental "Empire" (1964).

ENCYCLOPEDIA OF MOVING IMAGE FORMATS

Thanks to a \$15,000 grant from the **Academy Foundation**, the UCLA Film and Television Archive has created the first installment of an Electronic Encyclopedia of Moving Image Formats, to be used as a key reference tool by students in UCLA's much anticipated Moving Image Archive Studies M.A. degree program. Our goal in creating the Encyclo-pedia was to bring together in an easily searchable electronic format a diverse range of documents, historical essays and explanations, images, clips, graphs and charts. Collectively, these materials are designed to show students how to identify basic film formats, gauges, stocks and various sound and color technologies — and will support the new curriculum when the Moving Image Archive Studies program is formally implemented.

We have now completed designing the digital infrastructure, which holds a compendium of 149 informational articles and over 1,200 graphics on the subject of moving image archiving. The Encyclopedia also includes commissioned essays from archival experts in the field. The Encyclopedia is currently a fully searchable "Intranet" application available to staff within the UCLA Film and

Television Archive, and will be made available to students taking courses in the Moving Image Archive Studies program.

The Encyclopedia has several distinctive features. First, when a student searches for information, the "results" of that search are dynamically generated as a web page without the need for additional markup. Second, a glossary defines an extensive vocabulary of commonly used (and sometimes misused) terms. Third, a special feature reduces the amount of time required to enter and edit information, so that archival experts, who may not be particularly skilled at computing technologies, will be able to add their knowledge. If in the future we deploy the Encyclopedia on the Internet, it would then be widely accessible to students and professionals everywhere — and could be augmented by moving image archivists from anywhere in the world.

The Encyclopedia was demonstrated at an educational workshop which we organized for the most recent Association of Moving Image Archivists Conference in November 2000 (see p. 10).

STANLEY KRAMER



Stanley Kramer (left).

One of the Archive's oldest friends, producer/director Stanley Kramer, has died at the age of 87. While he disliked the idea of making "message" movies, Kramer never shied away from controversial themes — the bitter consequences of past wars, the many faces of racial injustice, the fear of nuclear war to come. But he always found the characters and dramatic conflicts that brought these themes alive for the audience.

Stanley Kramer was also keenly aware of the importance of conserving and preserving our common film heritage, and the Archive was the beneficiary of his generosity in many ways. In 1969, before the UCLA Film and Television Archive even existed, Kramer donated a collection of 16mm prints of films he had produced and/or directed to UCLA. These were later given to the newly-formed Archive. In 1978 he made a second donation of 35mm prints including "High Noon" (1952) which he had produced with Fred Zinnemann as director. Other 35mm titles in the collection were both directed and produced by Kramer: "On the Beach" (1959), "Inherit the Wind" (1960), "Judgment at Nuremberg" (1961), "It's a Mad, Mad, Mad, Mad World" (1963), "Ship of Fools" (1965) and "Guess Who's Coming to Dinner?" (1967), along with additional 16mm prints and interview footage of him shot over the years. Some of the 35mm prints were subsequently used in the Archive's restorations of the first five features Kramer produced: "So This Is New York" (1948), "Champion" (Mark Robson, 1949), "Home of the Brave" (Mark Robson, 1949), "The Men" (Fred Zinnemann, 1950) and "Cyrano de Bergerac" (Michael Gordon, 1950). Stanley Kramer's foresighted gift over thirty years ago was one of UCLA's first significant acquisitions and helped launch the Archive as a major center for the study of American film history.

He will be greatly missed.

NEW ARCHIVE THEATER IN THE WORKS

A planned renovation to the UCLA Hammer Museum will include a 288-seat state-of-the-art theater for UCLA Film and Television Archive screenings. The space will be fully equipped to screen 16mm, 35mm and 70mm nitrate and safety film, as well as digital and video productions. Located in the heart of Westwood Village, the new venue will have convenient on-site parking (free on designated days of the week) and will be adjacent to the Hammer's restaurant and bookstore. "The Archive will benefit from being part of a larger cultural institution, enabling us to coordinate programming with the museum when appropriate," said Head of Programming Andrea Alsberg.

EARLY MUSICALS AT STANFORD THEATER

From February 15 to April 30, Palo Alto's Stanford Theatre is the place to be for fans of the American musical, with 33 evenings of all dancing, all singing double bills called "Hollywood Musicals, 1929-1939." The Archive has the distinction of supplying almost half the prints for this series—30 in all. Of these, roughly half are preservation prints, while the rest are nitrate originals. The early musicals series exemplifies the productive partnership that has developed between the Archive and the Stanford Theatre over the years.

TREASURES DVD WINS ACCOLADES

"Treasures from American Film Archives," a four-DVD box set produced by the National Film Preservation Foundation with support from the National Endowment for the Arts and the Pew Charitable Trusts, has been honored with awards from the National Society of Film Critics and the Video Software Dealers Association, has been the subject of a piece on the PBS "News Hour" with Jim Lehrer and was a video pick of the week on "Ebert & Roeper at the Movies." It includes work from UCLA and seventeen other film archives in the United States.

THEATER OWNER TED MANN

The Archive is saddened by the death of theater owner and philanthropist Ted Mann, who with his wife actress Rhonda Fleming Mann established the Archive Treasures series in 1990, with the goal of presenting original and restored prints in their full glory on the silver screen. He was 84.

Mann got his start in theater exhibition in his native Midwest, eventually selling his group of theaters to General Cinema Corp. in 1970 and moving to Los Angeles to become a producer. Some of his ventures were Ray Bradbury's "The Illustrated Man" (Jack Smight, 1969), "Lifeguard" with San Elliott (Daniel Petrie, 1976) and "Buster and Billie" (Daniel Petrie, 1974) with Jan-Michael Vincent. Later, he helped produce Robert Redford's "Brubaker" (Stuart Rosenberg, 1980) and "Krull" (Peter Yates, 1983) with Liam Neeson. In 1973, Mann raised his profile when he put his name on the famous Grauman's Chinese Theatre (founded by Sid Grauman in 1927) by buying the National Theatre Chain. The 276 screens acquired in that purchase had grown to 360 by 1986, when he sold the company to Gulf & Western. Mann stayed on as chairman, retiring in 1991 when Mann Theatres had about 400 screens.

In both Minneapolis and Los Angeles, Ted Mann was known for his philanthropy. In 1984, he created the Ted Mann Foundation, which has contributed to wide range of activities and organizations including the monthly Archive Treasures series. UCLA has been a notable beneficiary of the Manns' generosity and far-sightedness. Together they established the Rhonda Fleming Mann Resource Center for Women with Cancer at UCLA "so that no woman would have to face cancer alone." In 1997, Mann and his wife received the Lifetime Achievement Award from the UCLA Jonsson Cancer Center Foundation.

UCLA FILM AND TELEVISION ARCHIVE STAFF

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Ronda Burrell, Assistant Administrative Coordinator
Cornelia Emerson, Development and Public Affairs Officer
Eileen Flaxman, Assistant to the Director
Rene Ota Hernandez, Administrative Coordinator
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Edward Richmond, Curator
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Associate Editors	Rob Stone, Todd Wiener
Contributors	Jonathan Friedlander, Sally Hubbard
Designer	Martha Widmann

MOTION PICTURE ACQUISITIONS

The late **Mel Torme** was an avid film buff, and his estate has recently donated his large collection of 16mm prints to the Archive. The collection consists primarily of Hollywood features and shorts, but also includes some rare television programs. In all the collection includes over 1,000 titles and nearly 2,500 reels of film. Director **John Sayles** placed on deposit preprint material of his feature film "Matewan" (1987) as well as material from "The Brother from Another Planet" (1984), "Return of the Secaucus 7" (1980) and "Lianna" (1983). The Archive is entering into a joint preservation project with Sayles to restore and preserve his first films. **20th Century-Fox** deposited 35mm prints of "XMen" (Bryan Singer, 2000), "Woman on Top" (Fina Torres, 1999), "Titan AE" (Don Bluth, 2000) and "Bootmen" (Dein Perry, 2000). Fox also donated a print of "The Phantom of Liberty" (Luis Bunuel, 1974). **Walt Disney Studios** placed on deposit a print of "Bill of Divorcement" (John Farrow, 1940). J. Fred MacDonald donated a large 16mm collection of foreign films. Donations and/or deposits were also received from Wally Shidler, Robert Tinsley, Nancy Moen, Jay Voyde, Miramax Films for the Sundance Collection at UCLA, Mike Medavoy and the Harold Lloyd Trust. VHS video cassettes were received from Bonnie Stark and the UCLA Music Library.

SCREENINGS

"**Seven Men from Now**" (Budd Boetticher, 1956), a recent preservation project, has proven to be very popular on the screening circuit. Telluride Film Festival (Colorado), the 38th New York Film Festival at Lincoln Center, the American Museum of the Moving Image (Astoria, Long Island), the College of Santa Fe, the Wexner Center, the London Film Festival and the Torino Film Festival (Italy) are among the venues that have screened the Western over the last few months. (Another Boetticher title, "Bullfighter and the Lady" from 1951 was featured as part of a double bill at many screenings.) The **London Film Festival** also screened a 1927 Vitaphone evening, with Preservation Officer Robert Gitt introducing.

Several Archive projects were featured during the **Cinecon 36**, the Annual Conference of the Society for Cinephiles, and **AMIA**, the Association of Moving Image Archivists conference held in Los Angeles. The **Sundance Film Festival** held in Park City, Utah featured screenings of "The Times of Harvey Milk" (Robert Epstein, 1984) and "The Naked Kiss" (Samuel Fuller, 1964). Since fall, "**Harvey Milk**" has been on a multi-city tour organized by its distributor New Yorker Films.

The **Stanford Theatre** in Palo Alto has featured a number of Archive prints in the past several months, including: "SoulFire" (John S. Robertson, 1925), "Skinner's Dress Suit" (William A. Seiter, 1926), "What Happened to Jones" (William A. Seiter, 1926), "The Prisoner of Zenda" (John Cromwell, 1937), "The Cat and the Canary" (Paul Leni, 1927), "The Bright Shawl" (John S. Robertson, 1923), "Morocco" (Josef von Sternberg, 1930) and "The Scarlet Empress" (Josef von Sternberg, 1934). Other titles were "Phantom of the Opera" (Arthur Lubin, 1943) and "Frankenstein" (James Whale, 1931), the Jack Oakie cut sequence from "Call of the Wild" (William Wellman, 1935), "Love is News" (Tay Garnett, 1937), "Clive of India" (Richard Boleslawski, 1935), "The Farmer's Daughter" (H.C. Potter, 1947), "The Story of Alexander Graham Bell" (Irving Pichel, 1939), "The White Parade" (Irving Cummings, 1934), "The House of Rothschild" (Albert E. Werker, 1934), "Come to the Stable" (Henry Koster, 1949) and "The Bishop's Wife" (Henry Koster, 1947). The Stanford Theatre also began a series on early musicals using many Archive prints (see page 12.)

Archive prints also appeared at the following additional venues: the Academy of Motion Picture Arts and Sciences (Beverly Hills), the Alex Theatre (Glendale), the American Cinematheque (Los Angeles), the Los Angeles Museum of Art, the Pacific Film Archive (Berkeley), the East Hampton International Film Festival (New York), the Academy of Motion Picture Arts and Sciences' New York Branch, the Museum of Modern Art (New York), the Film Society of Lincoln Center (New York), the Guggenheim Museum (New York), Brooklyn Academy of Music (New York), George Eastman House (Rochester, New York), Cinematheque Ontario, Ottawa International Animation Festival, Munich Filmmuseum, National Film Theatre (London), Munich Filmmuseum, Filmoteca Espanola (Madrid), Museum d'Orsay (Paris).

TELEVISION ACQUISITIONS

The television collection continued to grow in the past several months thanks to the support of our donors and depositors. The **Academy of Television Arts and Sciences** gave 316 of the programs that were nominated for the 51st Annual Primetime Emmy Awards. These programs included both 3/4" tape format and Digital Betacam. Another sizable addition to the Archive was from **Danny Thomas Productions**, which deposited over 300 16mm episodes of "The Danny Thomas Show" (aka "Make Room for Daddy"). The series aired on both ABC and CBS between 1953-64. NBC's "4 Star Revue," "All Star Revue,"

"The Danny Thomas Hour" and ten variety specials spanning Danny Thomas' career at NBC from 1950-1968 were also part of the deposit. Additional highlights to our acquisitions included 16mm kinoscopes of **"The Johnny Carson Show"** (CBS, 1955-56), and selections from the Carson-hosted game show, "Who Do You Trust?" both donated by Johnny Carson. Jane Abbott, widow of the actor Philip Abbott, donated 16mm kinoscopes of her husband's work from the mid-1950s. **KABC** deposited D2, Betacam and 1" tapes of local public affairs programs produced by the network, including 99 episodes of "Vista L.A." (1994-98), 10 episodes of "Kids View" (1996) and 11 episodes of "City View" (1995). The Archive has also received recent donations from **Hallmark Cards** of Hallmark Hall of Fame movies including "Cupid and Cate" (CBS, 5/7/00) and "The Lost Child" (CBS, 12/8/00).

COMMERCIAL SERVICES

Archival footage from the Hearst Metrotone News Collection and KTLA news footage from the 1960s and 1970s continue to bring the Archive's Commercial Services department significant clients throughout the entertainment industry. Two recent blockbuster films dealing with American history, **"Thirteen Days"** starring Kevin Costner and Jerry Bruckheimer's "Pearl Harbor" (opening this Memorial Day) have utilized Hearst footage. Archival footage can also be found in two of this year's Academy Award Best Documentary nominees, "Scottboro: An American Tragedy" and "Into the Arms of Strangers—Stories of the Kindertransport." Footage was also used in ABC's recent smash bio-pic, **"Life with Judy Garland: Me and My Shadows"** starring Judy Davis. NBC, in anticipation of the upcoming Winter Olympics in Salt Lake City, is gathering a wide variety of footage from previous games to be interspersed with new Olympic programming. The Archive was eager to help the History Channel which has just launched **"This Week in History."** AMC's "Back Story," A&E's "Biography," E! Entertainment's "Mysteries and Scandals" and "True Hollywood Stories," Lifetime's "Intimate Portrait," MSNBC's "Headliners and Legends with Matt Lauer" and "Sports Century" on ESPN continue their long-standing relationship with the Archive's Commercial Services department.

TRAVEL

On Labor Day weekend, Preservationist **Robert Gitt** was a guest of the Telluride Film Festival in Colorado, where he presented the recently restored Budd Boetticher film, "Seven Men from Now" (1956). In November he was invited to the London Film Festival to introduce two programs: "Seven Men from Now" and a recreation of a 1927 Vitaphone program including "When A Man Loves." In September, Programmer **Cheng-**

VITAPHONE

Sim Lim was at the Toronto International Film Festival to attend a North American programmers' meeting. Also in September, Head of Research and Study **Steven Ricci** was on the jury of the San Sebastian Film Festival; in November he attended meetings of the FIAF Executive Committee in Seoul, Korea. In October, Cataloger **Martha Yee** was keynote speaker at the OLAC/MOUG 2000 Conference in Seattle, Washington. In January, Head of Programming **Andrea Alsberg** attended the Sundance Film Festival in Park City, Utah. Programming Coordinator **David Pendleton** was in Paris for much of that month watching films for the "City of Lights, City of Angels" film festival. Martha Yee went to the American Library Association Midwinter Meeting in Washington, D.C., where she is vice chair of the Cataloging and Classification Section, Association for Library Collections and Technical Services. Also in January, Archive Director **Timothy Kittleson** was in Las Vegas for the National Association of Producers and Television Executives, while he and Steven Ricci traveled to Monterrey, Mexico for the Council of North American Film Archives (CNAFA) in February.

STAFF NOTES

The Archive has witnessed several staff comings and goings over the past few months. Programs and Projects Coordinator Donna Ross, who was such a faithful contributor to this publication, has moved to the Phoenix area. In Commercial Services, **Amy Axvig** has become the Order Processor, and **Michael Anderson** has taken over the position of Client Services Coordinator. That job was vacated by Alison Gang, who has relocated recently to San Diego. Another addition to the Archive's staff is Telecine Colorist **Howard Sisko**. **Alberta Soranzo** has been hired to function in the dual role of Assistant New Technologies Coordinator and NAPA Coordinator, replacing Jim Williamson, who has moved to Boeing Satellite Systems. Finally, at the end of December, **Gregory Lukow** left UCLA to become the Assistant Chief of the Library of Congress' Motion Picture, Broadcasting and Recorded Sound Division, overseeing the efforts of its 90-plus staff. Good luck to all in their new positions.

UPCOMING PROGRAMS By Cornelia Emerson



Above: Gary Cooper in "Meet John Doe" (Frank Capra, 1941).

From May 5-24, the Archive salutes the iconic Gary Cooper on the 100th anniversary of his birth with a 17-film retrospective in UCLA's James Bridges Theater. Tall, dark, handsome, a man of few words — **Gary Cooper** got his start as an extra, riding horses in silent Westerns. He went on to become one of Hollywood's all-time greatest

stars, with a career that lasted through the 1950s. Cooper could do it all — action, comedy, sentimentality, romance. Remembered as **a man's man**, Cooper could also play opposite leading ladies as different as Marlene Dietrich in "Morocco" (Josef von Sternberg, 1930), Ingrid Bergman in "A Farewell to Arms" (Frank Borzage, 1943) and Grace Kelly in "High Noon" (Fred Zinnemann, 1952). And he worked with an extraordinary array of Hollywood directors — Ernst Lubitsch, Cecil B. DeMille, Frank Capra, Howard Hawks, King Vidor and Anthony Mann.

Movies have been an inspiration to many people — including future moviemakers, and the Archive pays tribute to this idea in **"The Movie That Inspired Me."** Curated by Archive Chairman Curtis Hanson, the series runs from May 22 to June 5. At press time, Drew Barrymore, Spike Lee, Sean Pean and screenwriter Charlie Kaufman were slated to appear with their favorite films. Call 310-206-FILM to confirm the final schedule.

Archive Home Page

Want to learn more about the Archive? Visit the Archive Website for information on our vast collections, information on doing research, links to other valuable film resources, and our current screening schedule. The site is found at <<http://www.cinema.ucla.edu>>.

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